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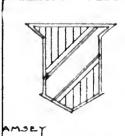


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VCCYMAYS STUDENTS UMJAH.

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MARCHER MARC



Souvenir Score

"The Prodigal Prince"

AN OPERETTA

PRODUCED BY

The Illinois Union Dramatic Club

OF

The University of Illinois

BOOK AND LYRICS
HERMAN WILLIAM WEIS
LEONIDAS WILLING RAMSEY

Music

FLOYD WILLIAM MOHLMAN

Champaign = Urbana : April 11=12, 1913

Staged under direction of McELROY JOHNSTON

Chorus direction by LEO GREGORY HANA

Assisted by HERMAN WILLIAM WEIS

Musical Director, FLOYD WILLIAM MOHLMAN

Orchestrations by WILLIAM THOMAS PURDY

Manager LEO MAHLON APGAR

Assistant Manager, NATHANIEL McKAY KNEISLY

Score Publisher ALVIN LOUIS WAGNER

Copywright MCMXIII by ALVIN L. WAGNER

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Cast of Characters

Alfred Arnold, the British Consul to Borcia GEORGE A. NEWELL Eliza Lacklove, the woman who has been kissed HAROLD C. FULLER Jack Fullerton, an American attache to the King of Borcia DEAN H. SUNDELL Helene von Ambach, Jack's sweetheart DONALD M. GLOVER Count Herman von Ambach EDWIN G. BARRETT Erasmus Brown, the music master's servant NATHANIEL M. KNEISLY Franz Ehrmann, the music master . . . CHARLES L. GUSTAFSON

The King of Saxonia LESTER E. FRAILEY Francissa Hohenstoff, Princess of Borcia HARRY C. FULKS

Frederic Hohenstoff, King of Borcia MILTON G. SEVERINGHAUS

Gendarmes and Court Officials ... R. RAMSEY and H. MOHLMAN

Choruses

Two Court Dancers, specially coached by Miss Hazel Davidson,

GLENN C. BAINUM and KIMBALL V. ROOT

Music Students. Dancers V. W. BEHEL, D. T. LARSEN, E. H. POOL.

H. S. VARGAS, F. E. GOULD, G. C. FELLER, F. M. HAZEN

Music Students and their Escorts, guests at the ball--

Girls-H. M. Page, C. J. Hanley, C. M. Ferguson, W. L. Ashbeck, R. S. COTTER, L. M. GUMM, V. D. CYLKOWSKI, F. L. MILLS.

Men-G. V. Carrier, E. E. Leopold, B. F. Rusy, S. A. Durr, H. A. STEINMEYER, S. T. SMITH, W. N. LEONARD, W. B. JARVIS, JR.

Synopsis of the Play

ACT ONE. Scene: The Music Studio.

ACT TWO. Scene: Garden Terrace to Royal Palace.

MANAGERIAL STAFF

STAGE STAFF

RAYMOND WATTS, Stage Manager LEO M. APGAR, Business Manager JOHN M. WELCH, Stage Carpenter ALVIN L. WAGNER, Assistant Manager LAWRENCE HALL, Electrician NATHANIEL M. KNEISLY, Assistant Manager ALBERT P. PEYRAUD, Scenic Artist Leslie A. Dole, Publicity Manager C. LEROY MUNROE, Wardrobe Manager HOMER W. DEAKMAN, Assistant Publicity Manager WILLIAM G. DUNN, Asst. Property Man DONALD M. GLOVER, Press Agent



I WILLING RAMSEY



FLOYD W MOHLMAN



HERMAN W WEIS

The Illinois Union Dramatic Club was founded in the spring of 1911 by the cast, chorus and managerial staff of the "Maid of the Moon," the first musical comedy ever given at Illinois. The Illinois Union assumes all financial responsibility for the productions of the Dramatic Club. The latter, in turn, gives to the Illinois Union all the receipts of its productions. This aids the Union in securing funds to be used in the future to construct a building such as will foster democracy among the students of the University. The interest in the Dramatic Club is wholesome and well directed. It has developed, to a fair degree of efficiency, the production of original comic operas written by college men. These furnish pure, clean entertainment and amusement, and are of great edu-



MCELROY JOHNSTON

Renne

cational value. The University and Young Men's Christian Association have been very generous in allowing the use of their buildings for rehearsals. This aid is warmly appreciated by both the Club and the Union. The hearty co-operation of the faculty committee on student activities, as well as the student participation in the productions, is to be commended, and has played an important part in the successful production of musical comedies up to date.

ROBERT R. REIMERT, Jr.,

President.

McElroy Johnston, Leo G. Hana, and Messrs. Weis, Ramsey and Mohlman have worked, and are working incessantly, to produce "The Prodigal Prince" in the most finished style possible. I believe that they have succeeded, and I feel that the managers of the enterprise are very much indebted to them for the untiring efforts they have put forth. Not every university dramatic club has the opportunity of receiving the assistance of such capable coaches as McElrov Johnston and Leo G. Hana. Mr. Johnston has had a vast experience in opera work of every kind, and has trained choruses for years. As a result of his ability and experience, he is capable of training the speaking parts and choruses to an extent which is seldom possible in college productions. Too much cannot be said of the excellent work of Leo G. Hana. He is entirely responsible for training the chorus and ballet in their dances.

The cast and chorus have given an enormous amount of valuable time towad the perfection of their part, in order to stage an opera that will be a credit to the University of Illinois, and, it is hoped, be a stepping stone to a reputation for theatrical productions that will be second to none.

Personally, I wish to express my thanks to the staff for their efficient assistance on the business side of the project, and I sincerely hope that the financial balance will be sufficient to purchase a few bricks for the Illinois Union Building.

LEO. M. APGAR,
Manager.

The Illinois Union Dramatic Club is exceedingly fortunate this year in their gifted college play-writers who have developed a musical opera which is within the reach of amateurs, but one which would doubtless make a big success if worked out by a Broadway producer. In "The Prodigal Prince," H. W. Weis and Willing Ramsey have brought out a play considerably above the average. The plot is real, and the opportunities for staging are excellent. Characters are not merely thrown on the stage for no reason at all. Each speaking part, and the chorus as well, performs a definite part in the development of the plot. Each scene builds up the play to the end.

Fully an equal amount of credit is due F. W. Mohlman for the music of the opera. Mr. Mohlman is fully on a par with the playwrights, and in his line is superior to any in the college community. "The Prodigal Prince" should set a landmark for Illinois Union operas, in every way.

The play has been well cast. Milton Severinghaus is particularly fitted by nature to take the part of the tyrant king of Borcia. He is probably the best man in the cast. His voice and appearance all add to the complete impression of the character. Lester Frailey, in the minor part of the King of Saxonia, shows the beneficial results of his past dramatic training in the finish of his work.

C. L. Gustafson, in the title role of the Prodigal Prince, shows gentility and refinement in interpretation. He has a fine voice that will show well in the part.

D. H. Sundell, playing the part of Jack Fullerton, a diplomat, has not only a splendid voice but considerable talent as an actor. His part is the longest in the play.

H. C. Fulks is endowed with an unusual speaking voice which fits him well for the part of the leading lady. He exhibits the attributes necessary for the winning part.

Don Glover is also blessed with suitable characteristics to play well the lady-in-waiting.

E. G. Barrett fills the minor part of the Count von Amsbach in a pleasing and wholly satisfactory manner.

H. C. Fuller, whose character is the old maid, has a feeling for the part which could have been bred by nothing but



LEO G. HANA

Renne

association with spinster aunts. He makes the character very amusing. G. A. Newell, playing opposite Fuller, as a typical Englishman, has a part very difficult for an American to interpret, but he fills the character well.

N. M. Kneisly, as Erasmus, the negro gentleman, has improved at each rehearsal. Past experience in similar parts warrants his success.

McELROY JOHNSTON.

The problem that confronts the physical director is the development of cooperation, that is, training the muscles and mind to act together in the desired manner. The essentials to successful accomplishment are initial grace and a small degree of human intelligence. The men I have trained possess these qualities in a degree.

If there is any one memory of "The Prodigal Prince" that I will regret, it is the thoughts I had while coaching the chorus. Compared with them, all the terms used to designate the runner who failed to touch second base would be as mild as a cruise in the back yard compared with a trans-Atlantic yacht-race.

It was not the chorus ladies who were the greatest source of my vexation, although their affectionate attitude was often embarassing to a staid old married man like me, but it was the gentlemen who received the greatest expression of my ire. They could not seem to understand their position, and I could not help feeling that they doubted my ability to take care of so many gay, blushing, frivolous maids.

It was only after barring the bunny hug and turkey trot at rehearsals that anything could be accomplished.

Although the managers are entitled to all the salary for this production, we have put forth our best efforts to inflict upon the unsuspecting public as well-trained a chorus as could be worked up.

LEO G. HANA.



N. M. KNEISLY J. M. WELCH L. M. HAEL D. M. GLOVER
L. A. DOLE L. M. APGAR A. I. WAGNER

MANAGERIAL STAFF



"THE PRODIGAL PRINCE"

GUSTAFSON

Borcia and Saxonia are small adjoining principalities in western Europe. The former country is ruled over by an extremely tyrannical king who has but one child, a daughter named Francissa. The King of Saxonia has only one son, named Franz. Franz has received his education at the University of Illinois, where he studied under an assumed name. While on the boat, returning from America to Saxonia, the young prince meets the

TRANCISSA AND I PANZ

Princess Francissa, who is also incognito. They fall in love, each believing the other to be beneath his rank. At Brussels the princess evades h i m through fear of convention, and hurries home to Borcia. The prince follows and sets up a music studio in Borcia.

SUNDELL

In the meantime a ball has been arranged, at which the engagement of the Princess Francissa to the Prince of Saxonia is to be an-

nounced. Since neither of the lovers knows that his forced fiancee is the true object of his affections, both the prince and the princess are very much against the engagement.

FULKS

The first scene is in the music studio, on the night before the ball, when the princess comes secretly to take a music lesson. The music lesson is given. A love scene follows, and, to the tune of the "Kiss Waltz," Franz kisses her. They are caught by Ludwig von Amsbach, a loyal supporter of the king. Since an edict has recently been issued making kissing a crime punishable by exile, Franz is exiled.

The second scene is at the ball, with everyone nervously awaiting the belated prince. The King becomes tremendously angry and gives his political adviser, who is also a graduate of Illinois, until nine o'clock to produce the prince. In the event of the prince's not coming he is to be imprisoned. Franz returns. The political adviser tells about his predicament, and persuades Franz to play the part of the prince for a short time until word can arrive from Saxonia. So Franz plays the part of himself.

While Franz is playing the part, he of course discovers that the princess whom he is supposed to marry is also the girl he loves, and peace and happiness is restored.

The love plot of Eliza Lacklove and Alfred Arnold, the English consul, who has had a curse placed upon him making him kiss every pair of pursed lips he sees, ends happily when Eliza releases him of the curse.

The advent of the prince also brings Helen, the sweetheart of the American political adviser, back to her senses and love.

Opening Chorus, Act I

Words by H. W. WEIS













What's A Kiss?

Alfred and Girls

Words by H. W. WEIS







The Man From Illinois

Jack and Chorus

Words by H. W. WEIS & WILLING RAMSEY

Music by F. W. MOHLMAN









My Princess

Franz and Francisca

Words by WILLING RAMSEY & H. W. WEIS







The Music Lesson

Franz and Girls

Words by H. W. WEIS











The Kiss Waltz

Franz and Francissa

Words by WILLING RAMSEY



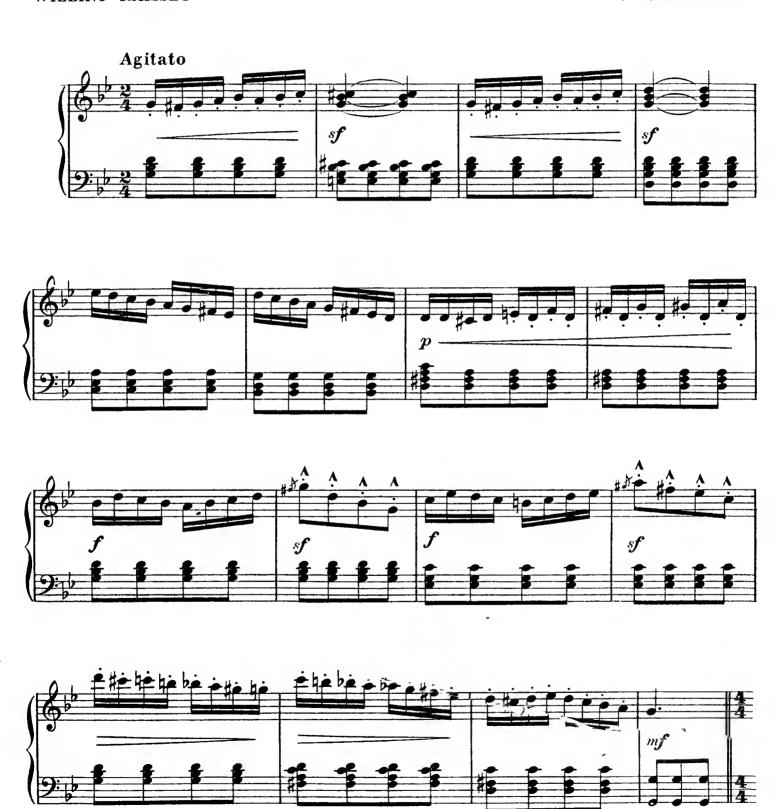




Finale, Act I

Duke, Franz and Chorus

Words by
WILLING RAMSEY

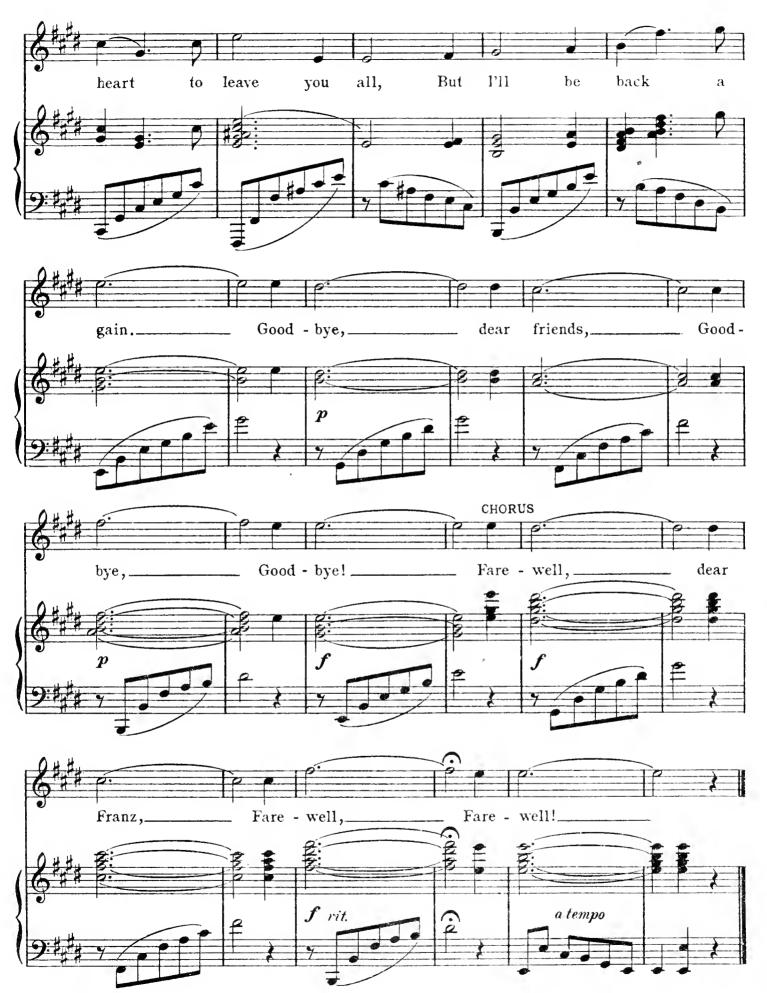












Opening Chorus, Act II

Words by
WILLING RAMSEY













I'm A Tyrant

King and Chorus

Words by H. W. WEIS











Educated

Erasmus

Words by
WILLING RAMSEY







The King's Waltz





The Old College Days

Jack and Chorus

Words by
WILLING RAMSEY











Keep Cooing

Alferd, Eliza and Chorus.

Words by H.W. WEIS







Finale. Act II

Duet, Franz and Francissa, and Chorus.

Words by
WILLING RAMSEY and
H W WEIS



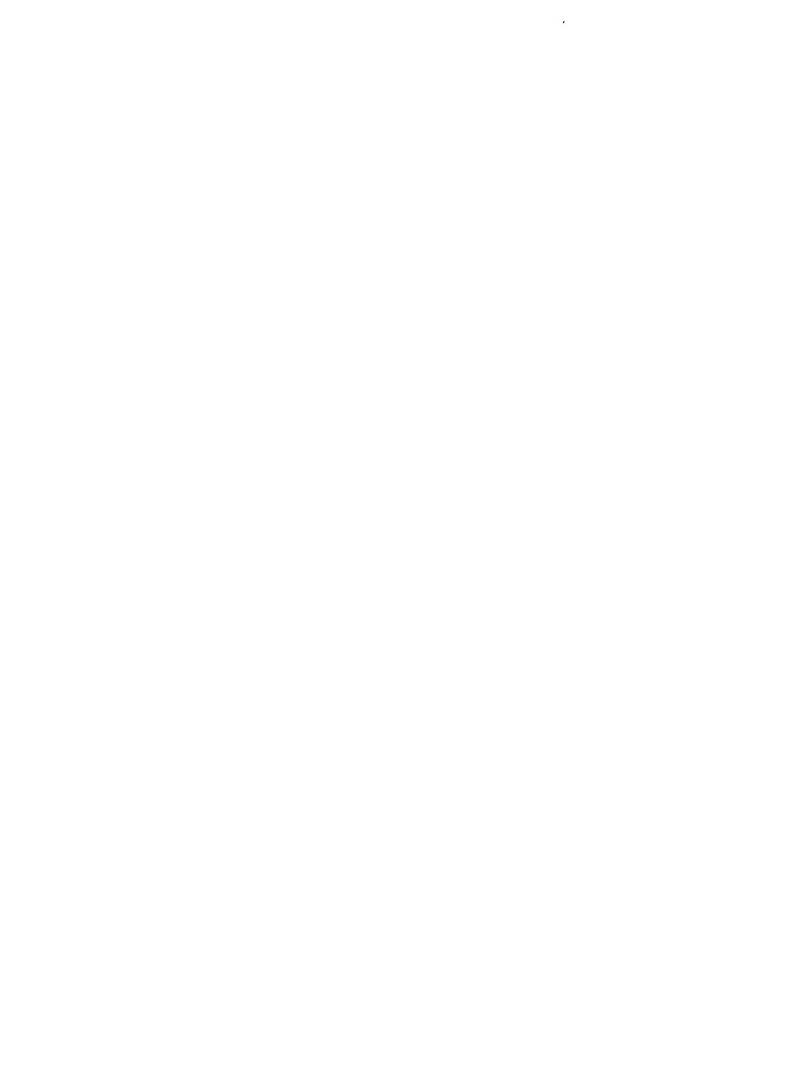


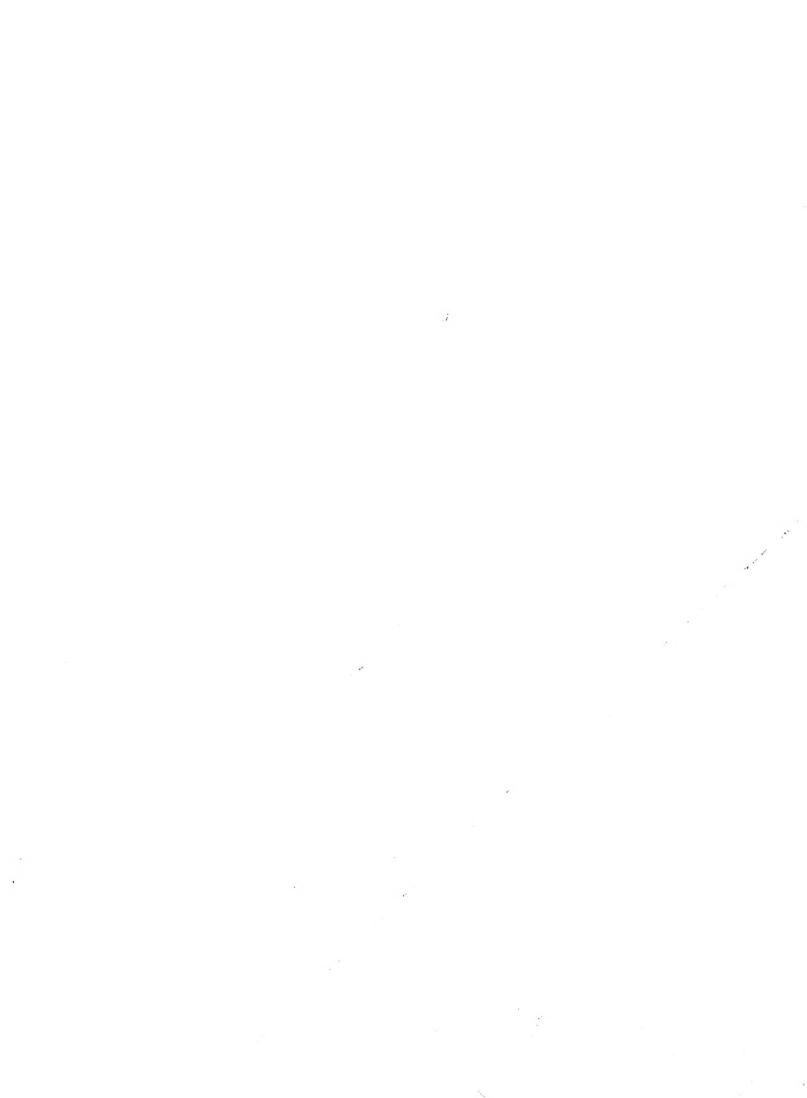












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THE PROOIGAL PRINCE CHAMPAIGN ILL ?